

AESTHETIC EXPERIENCE IN THEATRE IN NON-FORMAL EDUCATION: A REVIEW OF CREATIVITY THEORY

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ABSTRACT

Failure to foster creativity in learners from an early age will complicate their development at the next age level. This failure can occur due to misconceptions that art teaching should be oriented towards the process and aesthetic experience of learners, but also leads to the demand to become proficient in certain areas of art. An interesting phenomenon is found in the case of non-formal education which is more flexible in managing learning. This study focuses on the review of creativity theory on aesthetic experience in theater distribution in non-formal education. This study aims to find patterns of creation in students in theater learning and the role of educators in providing aesthetic experiences of students through theater learning. Aesthetic experiences in learners are essential to provide in order to achieve meaningful learning. This study uses a qualitative approach to obtain a comprehensive picture of the subject matter, with techniques of collecting data on interviews, observations, and documentation about theater learning in the Banyuwangi Courtyard Theater community. By applying the approach of Miles and Huberman, data analysis techniques are carried out to bring up facts that can provide a more specific view of the phenomenon discussed. Activities in qualitative data analysis are carried out interactively and take place continuously until complete. As a result, the pattern of creation in students in theater learning is a spontaneous response they get in a fun learning. While the role of educators in providing aesthetic experiences to students through theater learning is by fostering student creativity through a psychic approach and recognizing their potential and weaknesses. After educators understand the character of students, then educators can develop appropriate learning strategies, methods, and theories to create a meaningful learning process for maximum outcomes.

Keywords: Aesthetic Experience, Theatre, Learning, Creativity, Non-formal Education

1. INTRODUCTION

An important issue in the process of learning arts and culture in schools often ignores an essence of "why do we teach art?". Educators tend to require students to be able to master art material practically. So that when students are unable to do so, it has an impact on the assessment results received by students. It can be concluded that the indicators of assessment of art subjects in formal education are still oriented towards the work produced by students (PRODUCT), the rest is students' knowledge related to theory. So, why here the attitude aspect becomes a thing that is in the backward order?

Indonesian learning technology expert, Miarso explained his opinion that learning is an activity or activity that focuses on the conditions and interests of learners (learner centred) (Nofrion, 2017). More operationally, the concept of learning has also been included in the National Education System Law number 20 of 2003, Article 1 Paragraph 20 that "Learning is the process of interaction between students and educators and learning resources in a learning environment". In line with this learning thinking, the essence of a cultural arts learning in students should focus on the interaction process that focuses on the conditions and interests of learners. So that the learning process is not only meaningful as a bridge to see learning outcomes, but how the process can be interpreted more deeply as a product of attitude / behavior changes that occur due to learned interaction.

Based on this phenomenon, researchers then found a learning that focused on achieving the aesthetic experience of students, namely in non-formal education. Suharta said that educating the nation's life is not only through formal education, but also non-formal education (Lestari & Purwanti, 2018). Based on Law of the Republic of Indonesia Number 20 of 2003 concerning the National Education System in article 26 paragraph (1), it is stated that non-formal education is held for citizens who need educational services that function as a substitute, supplement, and/or complement to formal education in order to support lifelong education. Then in paragraph (2) it is added that non-formal education functions to develop the potential of students with an emphasis on mastering knowledge and functional skills as well as developing professional attitudes and personalities.

Researchers focused their research on non-formal education in a community that concentrates on theater learning. This community is named Home Page Theater, a non-profit theater community that stands and runs for social activities and self-actualization programs through theater. This community has unique patterns of creation in its learning process. This uniqueness arises as an impact of character that is especially possessed by educators as far as their experience in pursuing the world of theater. This community is highly concentrated on achieving aesthetic experiences.

Several learning activities carried out by the Home Page Theater to expand their knowledge, in addition to conducting routine exercises with permanent members of the Home Page Theater, namely by doing training or workshop. This activity often involves several agencies such as the Blambangan Arts Council, Education Office, Tourism Office, schools, campus theater community, and so on (Manunggal, 2023)

As one of the focuses of this research, namely the "Workshop on Theatre Tradition and Pantomime" program in collaboration with the Education Office, Tourism Office, through the Blambangan Arts Council. This program is implemented to provide insight into the concept of directing in educational theater and acting methods.

From existing research, it is stated that theater is a learning material that is considered to have a lot of positive content in it, because it is a form of creativity of the actors so that it can be used as a forum for developing psychological maturity (Abidin, 2016). So far the research has focused on the function of theater in several dimensions but they ignore a very important thing in this discussion, which is about the aesthetic experience that students can achieve through theater learning. There have been studies that review art and aesthetic experience, as written by Widianingsih (2012). In it, discussing the importance of Cultural Arts Education given in schools lies in providing aesthetic experiences in the form of expression/creation activities through approaches: "learning with art", "learning through art" and "learning about art" (Nisaurasyidah et al., 2021). But the art intended is still global, not yet centered on one field of art, in this case, namely theater art.

2. PROBLEM AND QUESTION FORMULATION

The actual problems that occur in the art world today, especially theater, through an analysis of these phenomena are; 1) as an impact of the independent curriculum policy on freedom of choice at least 1 type Art to be taught to students, there is a misconception so that there are not many educational units that teach theater art. 2) As for learning theater arts in formal schools, it is get into extracurriculars. 3) there is a forum in the form of theater art competitions for students in Banyuwangi, but it has not been fully supported by intra-curricular learning in schools by competent educators in the field of theater arts.

Research has identified several aspects that still have the potential to be investigated further, namely the review of creativity on the aesthetic experience of students through theater learning in non-formal education. This is intended to provide insight into the simple theater learning process and can be applied to education both non-formal, formal, or informal. The Home Page Theatre moves as one of the triggers for theater actors, art educators, educational units, and the community at large to provide a forum for art learning. Theater when in its place has not fully implemented the learning of theatrical art. Furthermore, the novelty of this research is about the concept of creativity and aesthetic experience in theater learning in non-formal education. In the end, this research is expected to contribute to knowledge in the form of references for providing aesthetic experiences for students in non-formal education with theater arts learning.

For this reason, researchers are interested in studying aesthetic experiences in theater learning in non-formal education with the boxing of creativity theory. This study aims to find patterns of creation in students in theater learning and the role of educators in providing aesthetic experiences of students through theater learning, which is reviewed through the "Tradition and Pantomime Theatre Workshop" at Juang Banyuwangi Building.

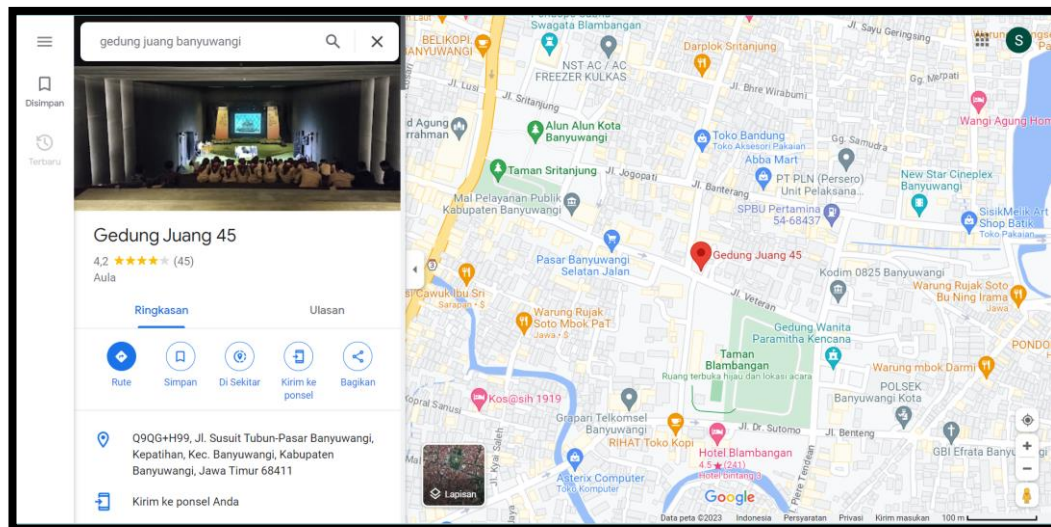


Figure 1 Map of Juang Banyuwangi Building

3. LITERATURE REVIEW

Theatre comes from the ancient Greek word 'theatron' which literally means performance building/venue. Thus, the word theater always means performance/spectacle. Drama is also from the Greek word 'draomai' which means to do, act, or act. Drama tends to have a sense of literary art.

Boleslavsky explained that actors had to go through a lengthy procedure to create roles. In Boleslavsky's theory, the actor must "become" (the character being played) by some rehearsal procedure. These procedures include, among others, the following: Concentration or concentration of thoughts, emotional memory, dramatic practice, character development, observation and observation and rhythm (Boleslavsky, 1933). Furthermore, Rendra described Boleslavsky's training procedure with several techniques, which are often called "donkey bridges", namely the technique of entrance, *the technique of phrasing*, development techniques, peak-stem building techniques, *timing* techniques, Dosage in Casting, Pointing Techniques, Too Many Explanations, Game Tempo, Game Rhythm, and Body Posture and Confident Motion (Rendra, 2017).

Sastrowondo explained that the values found in theater are fostering good cooperation in social associations, providing opportunities for children to give birth to their own creative power, developing healthy emotions in children, eliminating shyness, nervousness and others, developing appreciation and good attitudes, respecting the income of other people's minds, reducing children's ignorance and delinquency (Juwita & Bachtiar, 2019). Waluyo argues that the value of character (affective) in theater concerns the pleasure or interest or interest of students in theater activities. With pleasure, it is hoped that students will react positively to each role given. Both large and small roles Interests are characterized by controlled attention; approval, will, and decision to respond, as well as accept and choose a value (Juwita & Bachtiar, 2019).

According to Suyatna Anirun there are four elements in the creation of theater performances, namely scripts, performers / actors, performance venues and audiences. All is a pouring whole, only from there will we get

the possibility of creating a theatrical atmosphere. The atmosphere will be created when the script is being played, performed with an optimal level of play, powerful and influential, carried by room conditions and optimal game techniques, powerful and influential, carried by adequate room conditions and artistic techniques so as to visually allow aesthetic and emotional communication with the audience (Annisa, 2016).

Immanuel Kant postulated that aesthetic experience is a type of subjective judgment distinct from other feelings of the human being. He referred to this aesthetic experience as 'taste'. For Kant, 'feeling' is actually a natural human ability similar to other ways of perceiving. Every aesthetic experience is always followed by the appearance of a sensation of pleasure in his selflessness. Kant saw that 'taste' is actually closer to reason than to emotion or sensation. This is because 'taste' presupposes the acceptance of recognition of an a priori truth (e.g. beauty) in the concreteness of the art object being experienced (Jena, 2014).

Koestler (1970) places aesthetic experience in the creative processes of art, science, humor, and play. According to Koestler, creative activity occurs when the conditions of a conceptual framework that seem incompatible are combined into an entirely new entity. Koestler claims that in art there are "incompatible" frames that are next to each other (tolerance of ambiguity). This process corresponds to the tendency to "transcend" in art and "soothe" in humor, whereas in science the two tendencies are balanced. Finally, this state is associated with overwhelming emotions, such as the so-called aha moment of intellectual insight and scientific discovery (also known as the Eureka moment), the ah moment of seeing art, and the ha-ha moment of humor. In early definitions of aesthetic experience and similar phenomena, three characteristics could be identified as important and distinctive (Marković, 2012).

Each individual is an integration of his physical, creative, and ratio abilities, although they have different manifestations, due to differences in comparison and degree of these integrated abilities. No human being is exactly the same, because no one has the same factors. So that the symptoms mentioned later cannot exist together to the same degree in every human being. Creativity has gradations, levels, periods, and degrees, and each creative symptom does not escape these norms. Human beings have personal traits and characteristics of creativity. Creativity traits have three descriptions, personal traits have two descriptions. But what needs to be underlined is that all humans have creativity (Tabrani, 2006).

Clark Moustakas defines creativity as experience in expressing and actualizing individual identity in an integrated form between the relationship of self, nature, and others (Hafizallah, 2017).

Creativity as an adaptation of humans to their environment, so that in interacting humans cannot be separated from Piaget's theory of cognitive development which states that creativity is a function of assimilation and accommodation complementarily in order to form knowledge as a schematic Action to achieve equilibrium (Sabri & Yanuartuti, 2023)

Each function in the cultural development of the child appears twice: first, at the social level, and then at the individual level; First, between people (interpsychological) and then within the child (intrapsychological). This applies equally to voluntary attention, logical memory, and concept

formation. All higher functions derive from actual relationships between individuals (Vygotsky, 1978). Vygotsky emphasized the collaborative nature of learning with the construction of knowledge through social negotiation. He rejected the assumption made by Piaget that learning could be separated from its social context. Vygotsky believed that everything is learned in two levels. First through interaction with others, and then integrated into the mental structure of the individual (McLeod, 2023)

A teaching style based on constructivism is characterized as a conscious attempt to move away from a 'traditional, didactic objectivist model, a memory-oriented transmission model' (Gaile S. Cannella, 1994) to a more student-centered approach. Instead of a teacher dictating its meaning to students to read in the future, a teacher should collaborate with his students to create meaning in a way that students themselves can (Hausfather, 1996)

Based on these theoretical studies and conceptual studies, the author makes it a foundation in reading theater learning conducted by Teater Page Rumah which is creative and meaningful through Workshop activities as a form of community service, especially art educators. For researchers, creative refers to Home Page Theater based on the theories that have been described is how to manage human resources home yard theater for optimized according to grade, level, and gradation. So that the ability can be maximized by each individual to channel their creativity both conceptually and practically. The meaningful learning that researchers mean is how Home Page Theatre gives aesthetics and ethical impressions to students. Thus, when the knowledge and experience are developed in the next life, it will give rise to similar behavior patterns in the recipient.

4. METHOD

This study used a qualitative research approach with a descriptive type. According to Creswell, qualitative research is a type of research that explores and understands meaning in a number of individuals or groups of people derived from social problems. This study focuses on research on aesthetic experience in theatre learning in Non-formal education with the boxing of creativity theory. This research was conducted in workshops or training in traditional theater arts and pantomime. This approach the author uses to describe the essence or essence of achieving students' aesthetic experiences in theater learning (Creswell & Clark, 2018).

As stated by Sugiyono, that in qualitative research the instrument is a human instrument, namely the researcher himself (Sugiyono, 2015). The object of the study was the Banyuwangi Courtyard House Theatre community and participants in traditional theater and pantomime workshops with the number of traditional theater workshop participants (50) and pantomime workshop participants (50) consisting of from educators / teachers of cultural arts junior high school / MTS and elementary / MI throughout Banyuwangi district. The subject of the study is a review of creativity against aesthetic experience. The object and subject of this study were chosen because the author believes that in this community there is a creative process of productive, superior, and

meaningful theater learning. Thus, researchers hope to find meaningful, new, and unexpected things to strengthen the results of the study.

In processing research data, researchers obtained primary data sources from informants, namely educators who are also founders, chairmen, and directors in the Home Page Theatre community. In addition, secondary data sources are obtained from documents/archives of the work of the theater community, home pages, both in the form of manuscripts and performance videos, as well as some literature derived from books and scientific journals.

Data is collected through literature studies as well as interviews, observations, and documentation to be able to describe "what" is happening and "how" the process is. Miles and Huberman suggest that activities in qualitative data analysis are carried out interactively and take place continuously until complete, so that the data is saturated. A measure of data saturation is characterized by no more data or new information. Next, the data was validated with source triangulation techniques (Creswell & Clark, 2018).

The research conducted is a form of Community Service conducted by researchers who are also members of the Home Page Theater. PKM-M is a program to apply science, technology, and art in an effort to improve performance, build business skills, structuring, and environmental improvement, strengthening community institutions, socializing the rational use of drugs, introduction and understanding of aspects of customary law, efforts to cure illiteracy and others for the community both formal and non-formal, which are currently considered less productive (Wulandari et al., 2017). As PKM-M is a science, technology and art assistance program in an effort to solve problems or meet the needs of people's lives that are not profit-oriented. This is in line with the principle of Teater Courtyard Rumah as a non-profit theater community in Banyuwangi. The steps for implementing this PKM can be described as follows:

1) Proposing

This workshop was initially initiated by the Blambangan Arts Council in collaboration with Teater Courtyard Rumah to manage activities. The Tradition and Pantomime Theatre Workshop was chaired by Ingkan Prio Manunggal, M.Pd. as chairman of the Home Courtyard Theater.

2) Proposal creation

The proposal was submitted to the Education Office and Tourism Office of Banyuwangi district to issue a letter legally addressed to cultural arts teachers in junior high school / MTS and elementary / MI education units throughout Banyuwangi district.

3) Implementation and reporting

The activity will be held on August 11 to 13, 2022 at Juang Banyuwangi Building, from 08:00 to 15:00. Pantomime speakers were Ingkan Prio Manunggal, M.Pd., and Dedi Moerdhaniel, while traditional theater speakers were Ali Martono, and Drs. Moh. Shaiful. Reporting is carried out periodically at the end of each activity.



Picture 2 Workshop Flyer

4) Monitoring and evaluation

Monitoring and evaluation is carried out periodically at the end of each activity and also overall evaluation at the end of the activity.

5. RESULTS OF RESEARCH AND DISCUSSION

a. The Role of Educators in Providing Aesthetic Experience through Theatre Learning.

Educators are people who are responsible for educating. Educators in today's era are no longer a source of learning but facilitators. To be a good facilitator in educating the arts, skills in the arts are needed. According to Ki Hadjar Dewantara, art makes people who are cultured and have character by balancing creation, taste, and charity. From this can be captured a meaning that art learning must provide aesthetic experience in order to make humans cultured. Immanuel Kant postulated aesthetic experience as a type of subjective judgment distinct from other human feelings. The source of aesthetic experience lies not in the enjoyment of the beauty of objects, but in the recognition of subjective knowledge of universal ideal knowledge. In education, aesthetic experience is closely related to meaningful learning (Jena, 2014).

Researchers have observed a learning process that points to the achievement of students' aesthetic experiences, namely the Banyuwangi Home Page Theatre community. Basically the Home Page Theatre is a non-profit theater community. More precisely, the Home Page Theater runs for social activities in the form of donations. This donation is actually just a trigger for the community as a form of concern for traditional artists whose economies have been affected by Covid-19.

In existence, this community is known for the branding of the founder and chairman of Teater Courtyard Rumah - Ingkan Prio Manunggal who has taken part in improving the climate of theater arts through his activity in introducing theater among students. Then he brought a legality orally to the Blambangan Arts Council with its community, namely the Home Courtyard Theater. The existence of the Home Page Theater is not only in the realm of performance, but in filling the theater works initiated by related agencies, both in the context of education and culture in Banyuwangi.

In the context of work, the chairman and director have tricks on how to instruct their methods in practice. The director seems to apply a traditional theater rehearsal system that adapts Ludruk and Janger Banyuwangi. The performance style that involves audience communication is used as one of the characteristics or styles of his work. It is undeniable that modern theater in Banyuwangi has not really been able to attract people outside the realm of education. That is, in addition to college students and students such as considering modern theater is a marginal art. Issues surrounding the present are gimmicks that are always thrown by directors. It is not without reason, that the director dared to take such a process because the Home Page Theater has human resources who have qualified stage flight hours in the past. Apart from this, the chairman and director of the Home Page Theatre think that the best actor is a director who is wise in reading the stage field - at best students are wise educators in reading learning needs.

From this statement, to be able to provide aesthetic experience in the process of student creation, it is important for educators to know what their reasons are for teaching art. As revealed by Mark Alan Anderson about Why Teach Art. There are seven reasons that the author then uses as a fist of one of the theories of creativity in educators towards the phenomenon in the Banyuwangi Home Page Theater community, namely:

1) *Creative problem solving*

Art is a creative problem-solving space. Art can be said to be the right vehicle for communication. Some things that may be difficult to understand can be easy and pleasant to accept if conveyed through art (Danyluk, 2014). Likewise, in overcoming a problem, in the Home Page Theater, theater art is used as a creative medium to simply express problems, find solutions, and get solutions to existing problems. In theater learning, education can ultimately facilitate the obstacles faced by students through the expression of expressions, gestures, and sentence expressions that can help them solve problems through facilitators called directors or educators.

2) *Self expression and self discovery*

Art is self-expression and self-discovery (Danyluk, 2014). To introduce theater in non-formal education, the director of Home Page Theatre takes a psychological approach with students by inviting students to get acquainted and describe themselves, get to know the background of life and stay in touch with their families. Then also discuss about the things you like and dislike. It aims to trigger students to be brave in expressing themselves until they realize and find what is "there" in themselves. From here educators can also recognize the character of students.

3) *Relevance of personal experience*

Art has relevance to personal experience (Danyluk, 2014). For students who are not familiar with theater, they assume that drama or theater is basically acting. To set the record straight, educators can provide a stimulus that you are you, so do what you want and you can naturally without being made up. From here they can be confident in themselves and can do something based on their personal experience.

4) *Common experience of art making*

Art creates a general experience in art making. The making of artwork is a common activity provided for psychosocial rehabilitation of mental health (Danyluk, 2014). In Home Page Theater, through the process of creating theater art, educators can create fun learning environments so as to provoke the creativity of students through various forms of expression that can make learning conditions and mental conditions of individuals healthier.

5) *Cultural Singularities*

Art is a cultural singularity. There will be a time when artificial intelligence develops far beyond human intelligence and changes civilization and mankind (Danyluk, 2014). The role of an educator or director of this Home Page Theatre is to instill the spirit of art through multicultural education, to form a generation that loves art. So that in the future, art is able to develop, adapt, and side by side with the progress of the times.

6) *A profession with a thousand entry points*

Art is a profession with a thousand entry points. Here, educators in general have many opportunities and opportunities to be able to teach theater arts. Because art does not reject any background (Danyluk, 2014). However, researchers get a fact from the educator / director of Home Page Theater, that the essence of art education (theater) in non-formal education mainly lies in character education through the process of behavior change carried out by students through meaningful learning.

7) *Aesthetics*

Beauty has a very broad meaning (Danyluk, 2014). Viewed through learning theater arts in non-formal education in Home Page Theater, the beauty here is an aspect that must be experienced by educators and students through the unity of a meaningful learning process.

This is where the role of educators is very influential on the impact of student development. Educators as facilitators who will facilitate student learning to recognize characters, and find patterns in the process of student creation, so that educators are able to provide aesthetic experiences to students through meaningful learning. With knowledge of the importance of the reasons educators teach art, it can suppress distorted concepts about art learning.

b. Patterns of Creation in Students in Theatre Learning

Reviewing creativity in general, according to Tabrani each individual is an integration of physical, creative, and ratio abilities possessed, although different manifestations, due to differences in comparison and level of these integrated abilities. No human being is

exactly the same, because no one has the same factors. So that the symptoms mentioned later cannot exist together to the same degree in every human being. Creativity has gradations, levels, periods, and degrees, and each creative symptom does not escape these norms. But what needs to be underlined is that all humans have creativity. While the creation process is not just an integration of physical, creative, and ratio abilities, but a dynamic integration in passion, where creative abilities play a greater role than just (Tabrani, 2006). Still happening in the world of education, creativity is often associated with the ability to do art. In the end, this view raises a discourse in students that, learning art must have abilities in the field of art - while those who do not have these abilities are considered uncreative. Of course, this statement must be broken and diverted with the realization that creativity is actually owned by everyone.

Theatre art contains aspects of multidimensional, multilingual, and multicultural skills that can be learned by anyone. Indeed, theater is friendly with all limitations, in the sense that theater is one of the fields of art that does not demand perfection, but makes shortcomings as a beauty. Through researchers' observations of theater learning in the Banyuwangi Courtyard Courtyard Theater community, interesting facts were obtained from the creative process carried out by students, so that a pattern of creation was found.

At first, the Home Courtyard Theater was never thought of, until finally the alumni of the Kapling Theater of SMA Negeri 1 Genteng Banyuwangi returned from overseas during the pandemic. The existence of anxiety and longing for the past related to the glory of the creative process that occurred during high school underlies the desire to be able to process again with all the limitations such as space, time and finance. Students or members in the Home Page Theatre consist of various age levels; ELEMENTARY, JUNIOR HIGH, HIGH SCHOOL, students, to college graduates who have worked both in the arts and non-arts fields. The material is distinguished by level in the form of performance. For students in elementary and junior high school age, the material provided is pantomime material. As for high school onwards focusing on modern theatrical material. Students have a variety of backgrounds, potentials, and characters. This diversity is processed as much as possible according to the creativity of each student. Some are superior in creative ability, some appear to be strong in ratio ability, some are more reliable with physical ability, so that it shows different gradations, levels, periods, and levels of creativity.

Tabrani revealed that art is used as a vehicle for learning, but art also has many elements of "play" (Tabrani, 2006). In line with this statement, the pattern of creation in this study can be observed from a creation process - carried out by the Home Page Theatre community. In the process of creation, students or actors always get positive doctrines from educators or directors, although not infrequently the doctrines given sometimes hurt the actor's mindset. But despite this, the director feels in control and the actor unconsciously feels comfortable and safe under that control. For example, it is not uncommon for things to change an hour before the performance. Like impossible but it turned out to be quite interesting. The change from technique appeared, for example, in a rehearsal that took several months, where the actor left

the stage setwing, suddenly before the performance was changed to exit the audience. This is the sensitivity of the director who reads the interests of a heterogeneous audience. As well as students' trust in the positive doctrine that has been given by the director during the creation process.

In the learning process, the essence of an exercise is to have fun and make yourself as an actor and also a director feel satisfied and confident. The context of having fun in this case can be done through several games or ice breaking or just an exciting discussion. This can happen because of the approach that has been built between educators and students in psychology and emotions empirically. The educator formulates the actor's personal experience with the text or script. Another stimulus is mimesis to the surrounding environment. Learners or actors are asked to look at objects around them, to look for imitations of shapes to be used in the stage.



Figure 3 Pantomime Workshop

In the end, learners who excel in physical ability tend to produce games with energetic and cooperative creation patterns. Learners with ratio dominance in themselves tend to lead to games with verbal-linguistic and strategic patterns of creation. While learners with a greater role of creative ability play games with imaginative and intuitive creation patterns.

The Home Courtyard Theatre is open to anyone willing to learn theatre. The learning pattern applied in addition to internal training also opens public access such as using workshops, training, and simple discussion methods. There are also exercises with the same pattern but using the drill method applied to students who prepare themselves for the competition. This is done because the target is not only to provide aesthetic achievements, but there is a target of proficiency in competence to achieve the champion. Next, there is a program in the context of developing the potential of actors who go directly to educate the community in the form of competitions, the target is elementary school / vocational school children.

The findings of these creation patterns will make it easier for educators to optimize the potential possessed by students and have the opportunity to be developed, so that in the learning process students feel comfortable, safe, and happy. Comfortable in the sense that he can freely do what he is capable of doing, safe means that he can minimize pressure when he faces obstacles, and happy which is intended as an effective learning acquisition of fun. The hope is that students can realize their abilities, enjoy the process, and gain meaning as a result. As explained in the concept of meaningful learning

6. CONCLUSION

The role of educators is very influential on the impact of student development in the scope of non-formal education. Educators as facilitators will facilitate student learning to recognize character, and find patterns in the process of student creation, so that educators are able to provide aesthetic experiences to students through meaningful learning. With knowledge of the importance of the reasons educators teach art, it can suppress distorted concepts about art learning. As the author adapts from the statement of the informant as director, it can be said that at best learners are wise educators in reading learning needs.

In non-formal education, the pattern of creation in students in theater learning can be observed from the creation process that occurs. The learning process in non-formal education uses methods that are more flexible than formal education. Based on observations through the object of study of the Home Page Theater community in a review of creativity theory, a simple concept of the pattern of student creation in theater learning can be obtained; (1) the influence of positive doctrine from educators or directors, (2) learning methods with fun that can be done through several games or ice breaking or just exciting discussions, (3) approaches that have been built between educators and students in psychology and emotions empirically, (4) formulation of actors' personal experiences in the learning context.

In the end, in accordance with Tabrani's theory of physical, creative, and ratio abilities, a conception can be obtained that learners who excel in physical abilities will tend to produce energetic and cooperative patterns of creation, learners with a dominance of ratios in themselves tend to lead to verbal-linguistic and strategic creation patterns, while learners with a greater role of creative abilities will have imaginative and intuitive creation patterns

The findings of these creation patterns will make it easier for educators to optimize the potential possessed by students and have the opportunity to be developed, so that in the learning process students feel comfortable, safe, and happy. Comfortable in the sense that he can freely do what he is capable of doing, safe means that he can minimize pressure when he faces obstacles, and happy which is intended as an effective learning acquisition of fun. The hope is that students can realize their abilities, enjoy the process, and gain meaning as a result.

For future research, researchers recommend several aspects that can be developed from this study. Among them can theoretically develop studies in different disciplines, using the study of art, creativity, and aesthetic experience in dance or music, and or dance art. Practically,

researchers hope that in the future this research will open up people's ways of thinking and perspectives regarding the importance of providing meaningful learning. In the focus of this theatrical arts research, researchers also hope that there will be the development of similar activities that can trigger the formation of a theatrical arts climate. As theater is a multidimensional and multicultural art, it is important for society to preserve theater art and its supporting values both in non-formal, formal education, and informal.

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